

Nonprescriptive qualities/characteristics of spaces for-performance--assets or liabilities: whatever the literal and/or nonliteral nonprescriptive qualities of a space-for-performance that make that space a better space than another space for the performance of a given work of art those positive qualities it must be understood can become negative qualities of that space in that they can cause a spectator who is interested in and capable of appreciating aesthetically the performance of a given work to under- or over-distance that performance. The spectator who in the period of time between his entrance into a space-for-performance and the time of the raising of the curtain directs his attention to that space-for-performance qua physical structure created by the human mind can when there is harmony between that space qua physical structure and the work of art qua aesthetic structure performed in that space for example be prepared by that space to appreciate aesthetically that which takes place once the curtain is raised--that same spectator can be prevented from appreciating aesthetically the work of art in question if after the curtain goes up he continues to reflect upon the space-for-performance qua physical structure or for that matter qua anything--were he to continue to contemplate that space qua structure after the curtain has gone up he would doubtless be overdistanced from the performance that was taking place in that space at that time. Similarly the aesthetic appreciation of the performance of a work of art by a spectator in a space-for-performance about which that spectator knows particular information or which is regarded by that spectator in terms of particular personal associations or experiences (he recalls earlier performances of the same work or a different work of art in that same space) can "make ready" as it were that spectator for the performance of that same work or another work of art in that space and hence promote the aesthetic appreciation of that which takes place in that space once the curtain goes up--that same knowledge/those same associations can make it impossible for that spectator to appreciate aesthetically that which takes place on stage once the curtain goes up--it can cause him to overdistance (he does not focus on the present performance rather on a previous performance in the present space) or underdistance (he focuses on the present performance but does not regard that performance as an end unto itself) the present performance in the present space.